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HUNT THE THIMBLE

OR

Little Nell's Surprise Party.

An Original Operetta

IN ONE ACT

Written by

Music by

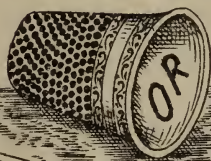
A. G. Lewis. - Leo. R. Lewis.

Authors of "The Little Girl" and "The Little Boy"

BOSTON . WHITE, SMITH & CO.

CHICAGO

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No. 3 in M. 393.13

THE ARGUMENT.

Mr. Grant, who went abroad some three years before our story begins, and whose ship was lost at sea, left his affairs in the hands of Solon Gried. Mr. Gried has succeeded in getting Mr. Grant's large property into his own hands, and Mrs. Grant and her daughter are now living in one of Mr. Greid's tenements. At the opening of the operetta he comes and claims his rent, taking their last cent in payment. Mother and daughter are very unhappy; but some of Nellie's friends come to make them forget their sorrow by giving Nellie just what she has been wishing for, a party. They bring her a party dress and gifts and many dainties for the table, and prepare for a jolly good time. But Mr. Grant has returned and manages to be found instead of the thimble for which they are hunting in their play. He has a grand surprise in store for all, for he has bought back the dear old home; and hither every one goes to enjoy the rest of Little Nell's surprise party.

4

"Hunt the Thimble" is adapted to the same uses as the authors' former work, "R. E. Porter," but is shorter and may be prepared with much less labor. The scenery and costumes are such that the operetta is available for Home as well as Public Representation.

The costumes of the "Surprisers" should be party dresses, the prettier and more varied the better. The other costumes will suggest themselves.

CHARACTERS.

Mr. GRANT,	Tenor.
Mrs. GRANT,	Soprano.
NELLIE GRANT,	Soprano.
Mr. GRIED, Landlord,	Baritone.
Chorus of Surprisers, including EDGAR, WILLIE, ARTHUR, ALICE, ANNIE, JENNIE, and GERTRUDE.	

HUNT THE THIMBLE; or, LITTLE NELL'S SURPRISE PARTY.

SCENE, a plain room. Mrs. GRANT seated at table, R, sewing. NELL in little rocking-chair, L, holding her doll listlessly. Music begins as curtain rises. Toward the end of the introduction, NELL rises, puts her doll away, and comes to her Mother's side, where she sings her solo.

Nº1. INTRODUCTION.

5

SONG. LITTLE NELL.

Allegretto. Dolce.

PIANO.

Allegretto cantabile.

VOICE.

1. Oh, ma-ma, I can't play to-night, I've
2. I want such pretty clothes to wear, And
3. I want a par-ty dress, and oh, It
4. I do not love this shab-by dress, 'Tis

put my doll a - way; I'm ver - y sure it
rings and brace - lets too; And love - ly rib - bons
must be nice and new; And slip - pers with ro -
old and patched and thin. My shoes are coarse, you

is not right; I don't know what you'll say. For
for my hair, And necklace nice and new. But
settes, you know, A sash and stock - ings, too, To
can - not guess What trouble I am in. Such

I've had wick - ed thoughts to - day, And I've been troubled
most of all I want (oh, dear! I hard - ly dare to
match my dress, and, ma - ma dear, I want to laugh and
trif - ling things 'tis wrong to feel I wish I did not

%

so, Because I can - not dress the way My
tell! I want a par - ty to meet here With
play, And dance and sing and nev - er fear What
care, I'll pray for help as here I kneel To

%

lit - tle play - mates do ; Be - cause I can - not
me, your lit - tle Nell ; I want a par - ty
a - ny one may say ; And dance and sing and
say my even - ing prayer, I'll pray for help as

1st 2^d 3^d | 4th & 5th

dress the way My lit - tle playmates do.
to meet here, With me, your lit - tle Nell.
nev - er fear What a - ny one my say.
here I kneel To say my even - ing

1st 2^d 3^d | 4th & 5th
prayer.

D.S. al Fine
after last verse
pp

[*NELL kneels beside her mother, while music plays part of NELL'S song.*]

Mrs. GRANT, (*aside.*) My poor, dear child, the bitter struggle has indeed begun for you. Oh, Father in Heaven, shield my helpless darling in this hour of trial. [*To NELL, who has raised her head.*] I think you will feel happier now, my child. You must try not to mind so much our being poor; we will hope for brighter days very soon.

NELL. Oh yes, mama, I feel better already. But don't you really believe papa will some time come back to take care of us? I wish he'd come soon. I can't bear to have you sew, sew, sew all day long; and you are always sewing when I go to sleep at night. Oh mama I do believe God will bring him back to us. [*Mrs. G. Yes, Nellie dear, we will hope on. Even if his ship was burned, there is still a chance that he was saved. All were not lost, and if he escaped death I am sure he will some time find a way to get home.*]

NELL. Mama, I don't think it is nice to be poor, do you? It hurts me every way. I don't suppose I should mind it much if we had always been so, but I'm always thinking about the nice home that we used to have, and the pony we used to drive when we went to bring papa home from the store, and — and —

Mrs. G. Yes, yes, Nellie, I remember all.

NELL. When I'm here alone with you, mama, I don't mind it so much; but at school I see the children with their pretty clothes and hear them talk about their parties and party dresses, and the lovely times they have and (*overcome, hides her face*) — oh, mama!

Mrs. G. Well, well, my darling, you must try to bear it as best you can. I know it is hard for you.

NELL. I will try. Every day I make up my mind that I won't care, but my heart grows just like a big heavy lump, and there's a pain in my side that it seems I can't bear any longer.

[*Music plays, pp, a strain or two of NELL'S last song. NELL kisses her mother and goes toward her little rocker. Returns and kisses her mother; then goes to play with her doll.*]



Nº 2. SONG, MRS. GRANT.

VOICE. =

Allegretto.

PIANO. =

p

cresc.

mp

Oh friends of other days from you long

dim. mp

part - ed, I long your forms to see; And

cresc.

faces that I've loved when happy heart - ed Tonight come back to

cresc.

f *dim.* *mf*

me, ——— To-night come back to me. A

f *dim.* *mf*

homesick anguish fills my heart and sor - - row Weighs down my burden

breast; Appalled I wait the coming of the mor - row, With

dim.

doubts and fears op-pressed — With doubts and fears op-

dim.

pressed. *f* I turn, oh God, to thee in suppli-

cresc. *f*

ca - tion. Be thou my staff and stay. — Oh

cres

send amid this night of tribu - la - tion Thy lamp to light the

cres

way, ——— Thy lamp to light the way, ——— Thy

cen *do* *ff*

lamp ——— to light ——— the way. ———

dim. *con espress. cresc.* *f*

dim-in-u-en-do *colla voce cresc.* *f* *dim-in-u-*

en - do. *p* *pp*

[*Mrs. GRANT is about to resume her work. A knock is heard. Mrs. GRANT opens door, C. Enter Mr. GRIED. NELL runs to her mother as if frightened. Mrs. GRANT offers Mr. GRIED a chair, which he refuses.*]

Mr. GRIED. The rent, please madam, the rent.

Mrs. GRANT. Indeed, sir, I'm not prepared. I have not received the money due for my work. All the money I have in the world is the amount I owe you. You surely would not take our last penny.

Mr. G. Madam, the rent belongs to me. I shall certainly take it; why not? Why should I keep houses for paupers to live in? (*Sueringly.*) The poor-house is the place for folks that can't pay their bills. So hurry up; I haven't any time for sentiment.

Mrs. G. Oh sir, not for myself would I beg such a favor of you, but my little Nellie, whose father is de—away, have you no pity for her? She is so unused to poverty! Oh sir, have mercy upon us, for we shall soon be without food.

Mr. G. What do I know or care about children whose fathers are away? If they think so much about their children, why don't they come back and take care of 'em, and not leave 'em to stare and be turned out into the street by honest landlords.

Mrs. G. Surely you would not turn us into the street. You could not have the heart to do that!

Mr. G. Now, madam, we may as well understand the matter. Either you pay me at once the money for the rent, every penny of it, or to-morrow, bright and early, you'll be packed into the street double quick. Do you hear? (*Brings down cane with a rude thump.*)

[*Mrs. GRANT gives him money, and turns despairingly to her work. NELL embraces her mother tenderly. GRIED counts the money carefully, places it in his pocket-book, while he sings his song.*]



Nº 3 & 4. SONG, *Mr. GRIED*, & CHORUS of *SURPRISES*.

Allegretto con spirito. 1. I

am a land-lord, and I own Much land and stock and many houses
 2. cap-i - tal I do invest When cred-i - tors must pay or go to
 3. foot I place up - on the neck Of proud upstarts who've spent their money
 4. pi - ty nev - er fills my breast; Of char - i - ty I hardly know the

too; My purse both large and fat has grown In fact I'm
 jail; I lend my cash to those oppressed And then col -
 fast; I gloat with glee a - bove the wreck Of fam - i -
 name; I love the sight of those distressed, And mon - ey

always owning something new. For what I get I keep, And I
lect it promptly with - out fail. For what, etc.
lies of birth and wealth and caste. For what, etc.
nev-er plays a los - ing game. For what, etc. *(thump of cane)*

pile up many a heap Of gold and sil-ver bright, Of

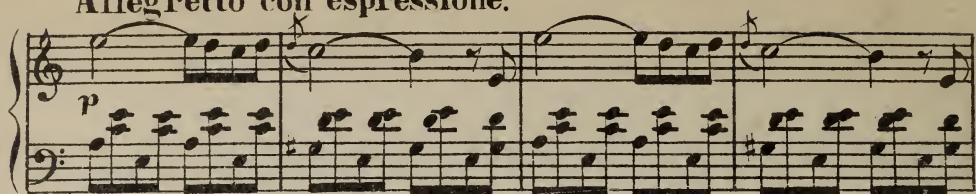
gold and sil - ver bright, With my rent, rent, rent, rent,

rent, rent, rent; With my rent. *1st 2^d 3^d 4th*

2. My Mr. Gried bows himself out.
3. My
4. For *(thump of cane.)* *1st 2^d 3^d 4th*

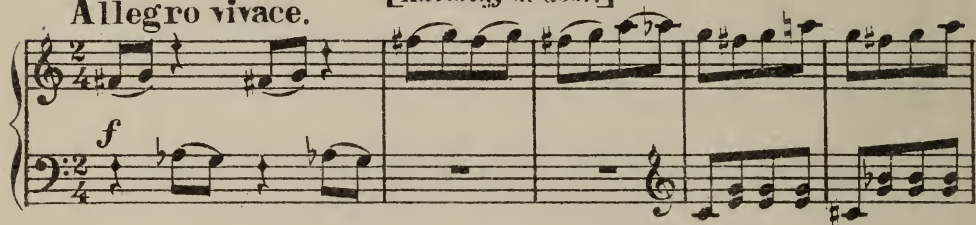
16 [Mrs. Grant sits at table, despairingly, holding little Nell.]

Allegretto con espressione.

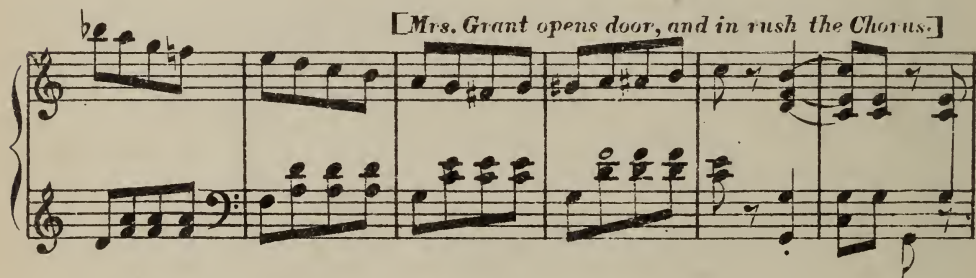


Allegro vivace.

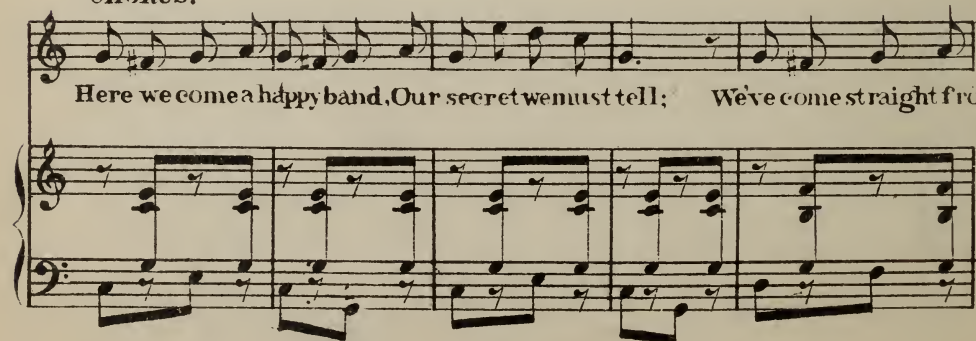
[Knocking at door.]

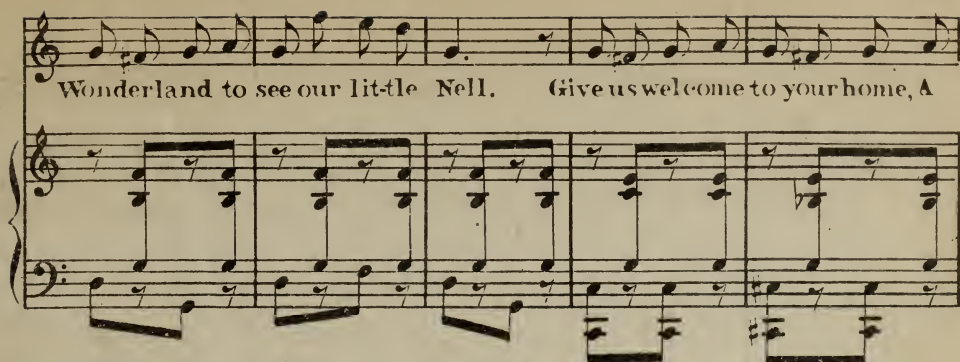


[Mrs. Grant opens door, and in rush the Chorus.]

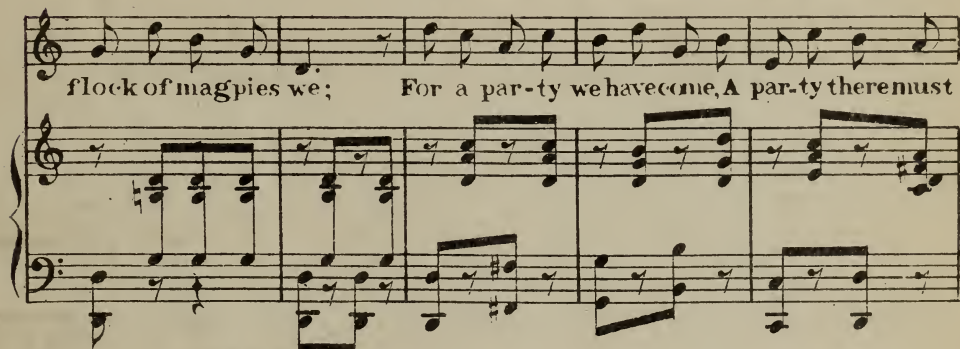


CHORUS.



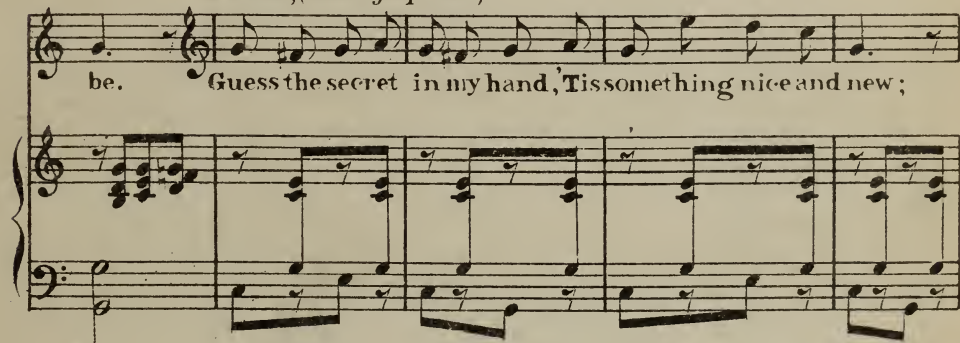


Wonderland to see our little Nell. Give us welcome to your home, A



flock of magpies we; For a par-ty we have come, A par-ty there must

ANNIE, (holding up box.)



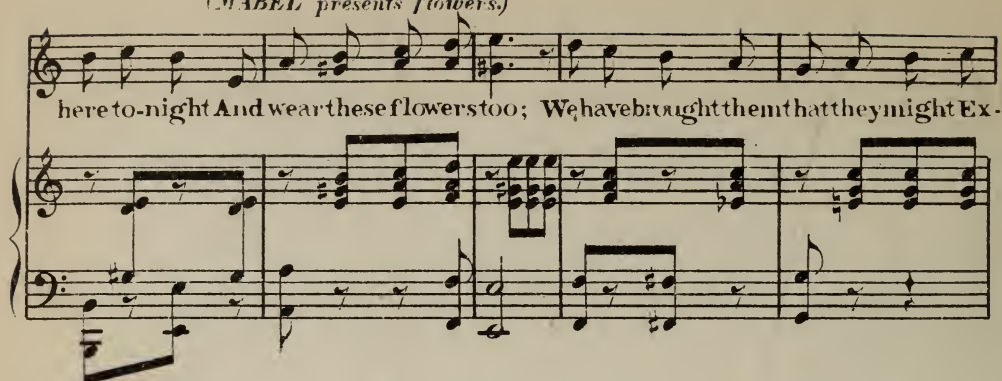
be. Guess the secret in my hand, 'Tis something nice and new;

ALL.



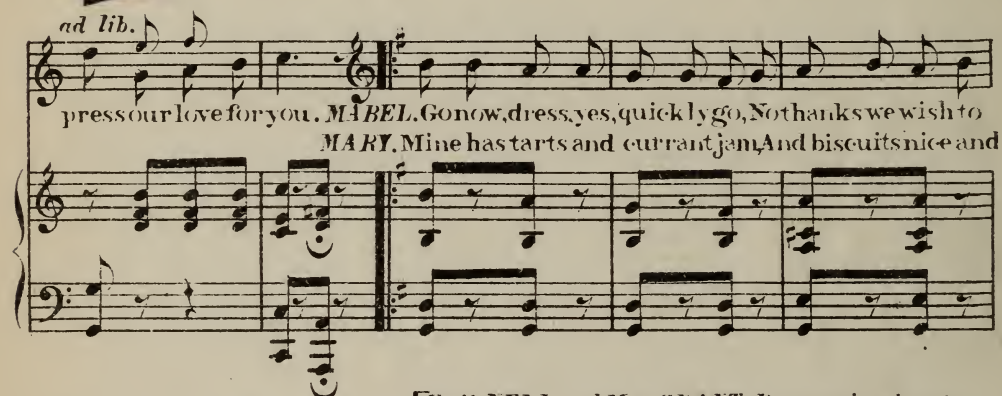
This came straight from Wonderland Ex-pressly made for you, You must wear it

(MABEL presents flowers.)



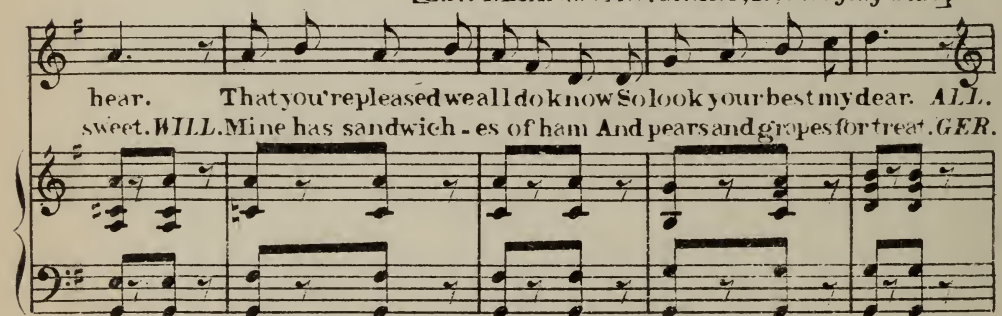
here to-night And wear these flowers too; We have brought them that they might Ex-

ad lib.

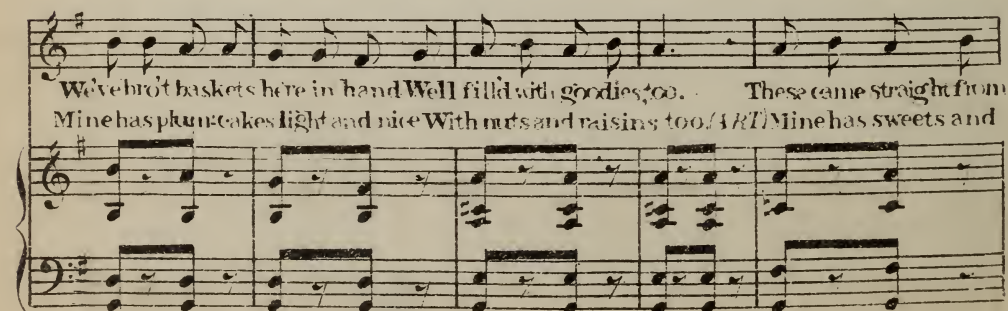


press our love for you. MABEL. Go now, dress, yes, quickly go, No thanks we wish to
MARY. Mine has tarts and currant jam And biscuits nice and

[Exit NELL and Mrs. GRANT, R, carrying box.]



hear. That you're pleased we all do know So look your best my dear. ALL.
sweet. WILL. Mine has sandwiches of ham And pears and grapes for treat. GER.



We've brought baskets here in hand Well filled with goodies too. These came straight from
Mine has plum-cakes light and nice With nuts and raisins too. (ART) Mine has sweets and

Wonderland As all surpri-ses do.
 choc'late mice Enough for all of 1st you. 2^d

Here we come a hap-py band Our

secret we must tell; We've come straight from Wonderland To see our lit-tle

Nell. What a jol-ly jol-ly treat Our party has in store,

ad lib.

Goodies all that we can eat What could we ask for more.

8.....

This system contains measures 1 through 5. The vocal line begins with a melodic phrase in measure 1, followed by a rest in measure 2. Measures 3 and 4 contain the lyrics 'What could we ask for more.' with a dotted line extending to measure 5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth and sixteenth notes in the left hand.

8..... What could we ask _____ for

This system contains measures 6 through 10. The vocal line has a long note in measure 6, followed by a rest in measure 7. Measures 8 and 9 contain the lyrics 'What could we ask' with a dotted line extending to measure 10, which contains the word 'for'. The piano accompaniment continues with the same rhythmic pattern.

more, _____ What could we ask _____ for more.

This system contains measures 11 through 15. The vocal line has a long note in measure 11, followed by a rest in measure 12. Measures 13 and 14 contain the lyrics 'What could we ask' with a dotted line extending to measure 15, which contains the words 'for more.'. The piano accompaniment continues with the same rhythmic pattern.

This system contains measures 16 through 20. The vocal line has a long note in measure 16, followed by rests in measures 17, 18, and 19. Measure 20 ends with a double bar line. The piano accompaniment continues with the same rhythmic pattern.

[*ALL remove outside garments and place them off, R; they keep basket on stage.*]

ANNIE. 'Tis a complete surprise.

ALICE. She never guessed what was in the box.

GERTRUDE. How surprised they both looked!

EDGAR. Well, no wonder; anyone would be surprised to see such a crowd as we are coming in.

ANNIE. Yes; but I guess there never was a happier company, and I'm sure we shall have a lovely time.

ALICE. Oh, I can hardly wait for her to come back! I want to see how she looks in her party dress.

GERTRUDE. Oh, she'll look lovely, you may be sure. Even in her plain dress at school, she is as sweet as sweet can be.

EDGAR. Don't you remember the pony they used to drive when Mr. Grant was alive? I used to wish it were mine—I couldn't help it. I'll have a pony some day if I live long enough.

ALICE. And Mr. Grant was so kind to everybody; he had a pleasant word for every child he met.

EDGAR. Maybe he's alive yet. Lots of people get cast away on desert islands, and all that sort of thing; and they come back all of a sudden, and (*mysteriously*) they always come back rich.

ALICE, (*clapping hands*). Oh, how I wish Mr. Grant would come back just like that, and then dear Little Nell would be as rich and happy as a queen.

EDGAR. Oh, girls, of course he will come back. Why, when I get to be a man I shan't mind being off on a little adventure of my own, seeing the Alps, scalping Indians or something of that sort; and it makes it a great deal more interesting to have the folks at home think you're dead, you know.

ALICE. Well, it wouldn't be much fun if you were dead, I guess.

ANNIE. And it isn't much fun for little girls like Nellie to be left at home to be poor and worried to death, while people are off on adventures. But I'm afraid Mr. Grant is really dead.

EDGAR. Oh, come, don't get solemn. I've half a mind to tell you about the tally-ho I'm going to have some day, but—

ALL. Oh, do. Come tell us, (*all gather round him*.)

EDGAR. Well, keep quiet, and I will.

Nº 5. SOLO & CHORUS.

EDGAR.

Allegro con spirito.

f

1. When
2. When

ad lib.

I'm a man, a grown-up man, I'll drive in my tal - ly - ho; My
I'm a man, a grown-up man, I'll tra - vel the world a - round; O'er

hor - ses gay shall speed a - way Like darts from an Indian's bow. I'll
prairies wide I'll swift - ly ride, And cross the Alps at a bound. For

take you all both large and small To ride in my coach so fine, The
Old Saint Nick with his reindeer quick, Would seem both dull and slow, Be-

ad lib.

ribbons bright I will draw so tight, As I flourish my whip and line.
side the gleam of my dashing team, My beautiful - ly - ho.

Ho, ho! gaily we'll go To ride in my coach so fine. We'll sing our song as we
Ho, ho! gaily we'll go To ride in my tal - ly ho.

(With hand as trumpet.)

speed a - long _____ Ho, ho! — The
CHORUS. (With hands as trumpets.)
 The song of the tal - ly - ho Ho, ho! — The

The first system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics 'speed a - long' followed by a long line and 'Ho, ho! — The'. The middle staff is a vocal line with lyrics 'The song of the tal - ly - ho' followed by 'Ho, ho! — The'. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

song of the tal - ly ho, Ho, ho! The song of the tal - ly - ho Ho,
 song of the tal - ly ho, Ho, ho! The song of the tal - ly - ho • Ho,

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are 'song of the tal - ly ho, Ho, ho! The song of the tal - ly - ho Ho,' on the top staff and 'song of the tal - ly ho, Ho, ho! The song of the tal - ly - ho • Ho,' on the middle staff. The piano accompaniment continues with the same rhythmic pattern.

ho! — Ho, ho. — 1st D.S. 2^d
 ho! — Ho, ho. — 1st D.S. 2^d

The third system of the musical score. It features two vocal lines and a piano accompaniment. The lyrics are 'ho! — Ho, ho. —' on both the top and middle staves. The piano accompaniment has a more complex texture with chords and moving lines. The system concludes with first and second endings, marked '1st' and 'D.S. 2^d'.

Enter Mrs. GRANT, R.

Mrs. G. I hope you will excuse my absence. I waited a moment to help Nellie with her dress. I cannot express my thanks to you, my dear children.

ANNIE. Oh, Mrs. Grant, please say not one word; only pardon us for coming upon you in such a crowd and without warning. But we wanted to surprise Little Nell, and we thought you wouldn't mind when you knew we meant all right.

Mrs. G. I can never forget your kindness, my dear children. I will go and make room for your baskets. Follow me as soon as you please. *Exit R.*

GERTRUDE. She has given us such a kindly welcome that there's nothing before us but a pleasant evening.

ALICE. Yes, and if ever a little girl had a good time, Little Nell shall have one this evening, if it is in our power to make her happy.

Enter NELL, R, with party-dress on. (All clap hands.)

NELL. Oh, how did you ever think of giving me such a lovely surprise party? And oh, I think my dress is lovely, lovely, lovely. I never looked so nice before, and I'm so happy I'm ready to laugh and cry, too, all at once. You don't know how miserable we were just before you came. We felt so forlorn, it seemed as though we hadn't a friend in the world. Come, tell me how it all happened.

JENNIE. Oh, no one can tell how all these surprises come about.

NELL. And how could anybody know that I was wishing and wishing for a party and a lovely party dress, and all these pretty things?

JENNIE. I guess that angels go about and listen to little girls sometimes, and maybe they know how to arrange all these things in Wonderland. We can't explain.

NELL, *(sadly)*. I'm afraid that angels didn't hear me wishing for dear papa to come home and take care of mama and me; but *(brightening)* maybe they'll find him in Wonderland and bring him home. Wouldn't that be splendid?

ALL. Oh wouldn't it be splendid!

WILLIE. Well, if he were here he would tell you to be very happy at your party.

NELL. Yes, I know he would; and I will be happy. Now how shall we begin? What shall we play?

ALICE. Wait a minute; we must choose and crown our Queen of Wonderland.

Allegro moderato.

1. Come choose our Queen To rule this band,
2. Now bring the crown With loving hand,

The chorus remains kneeling during second verse, while ALICE puts crown of flowers on NELL'S head.

This hap-py tribe From Wonderland. Who is our Queen?
And crown the queen Of Wonderland. We've fill'd with love

(All kneel except NELL.)

Each one can tell; Each voice exclaims 'Tis lit-tle Nell.
Each flower bell To crown as Queen Our lit-tle Nell.

ff

Hail, hail, hail to our Queen! — Her loy - al sub - jects
Hail, hail, hail, &c.

con anima.

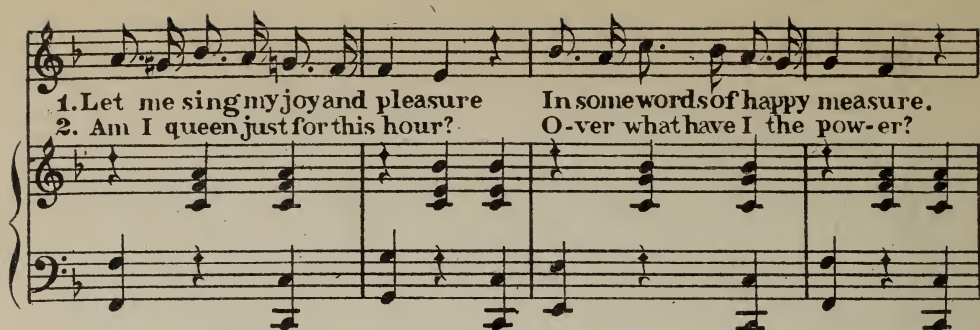
we. Our choiceto seal We humblykneel Before hermajes -

1st D.C. 2nd *All rise. Nell takes centre of stage and sings solo.*

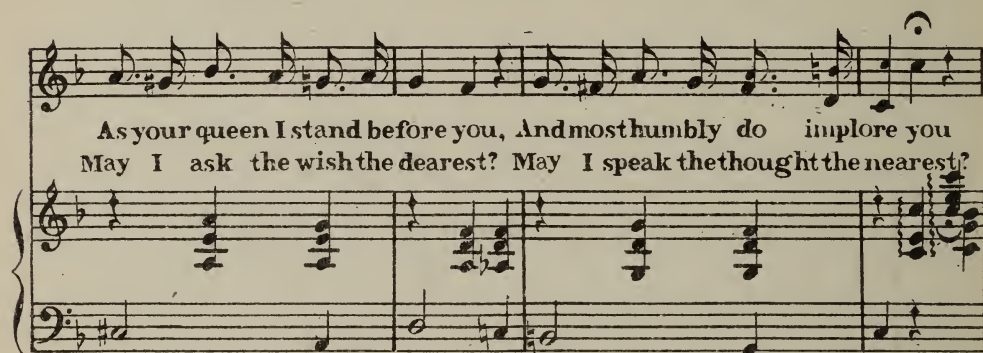
ty. 1st D.C. ty. 2nd

Allegretto scherzando.

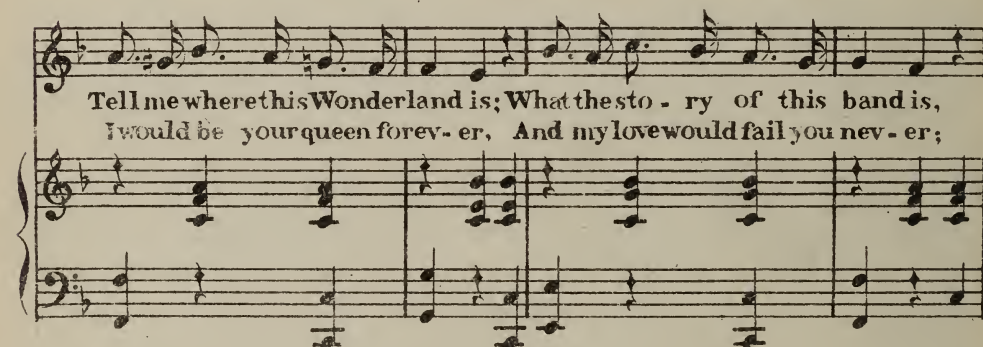
mf



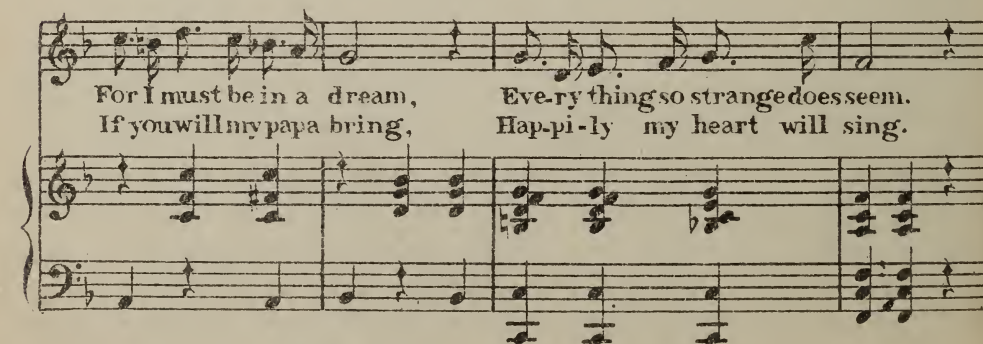
1. Let me sing my joy and pleasure In some words of happy measure.
2. Am I queen just for this hour? O-ver what have I the pow-er?



As your queen I stand before you, And most humbly do implore you
May I ask the wish the dearest? May I speak the thought the nearest?



Tell me where this Wonderland is; What the sto-ry of this band is,
I would be your queen forev-er, And my love would fail you nev-er;



For I must be in a dream, Ev-ry thing so strange does seem.
If you will my papa bring, Hap-pi-ly my heart will sing.

CHORUS.

Dearest Queen, oh, happy be! Eve-ry wish be granted thee! thee.
Dearest Queen, &c.

Enter Mrs. GRANT, R.

Mrs. G. Now children, if you will bring your baskets in here (*indicates room, R*) I will spread the lunch.

ALICE. Oh, but we all want to help.

ALL. Yes, yes.

Mrs. G. Very well, then, come and help.

[*All exeunt, R, with baskets singing "Here we come a happy band." A pause. Knock at door; after a moment enter Mr. Grant, C.*

Mr. G. Ah, no one here. So this is the place; this is the home of my poor wife and child. Can it be that they are so reduced in circumstances in spite of the careful provision I made for them? I wonder where they are. I'll wait a little. (*Sits.*) It seems strange to come back and see my old neighbors without being recognized by my nearest friends. Well, well, three years of such hardship as I have passed through have made me an old man in looks, but my heart even in this desolate looking place is the heart of a boy. But what a grand surprise I have in store for my darlings. I've bought the old home back, just as it used to be; there's a bright fire burning in the grate and the table is loaded with dainties "fit to set before a king;" and old Katie and Bridget are busy in the kitchen ready to welcome back their mistress and little Nell. Why even the pony they used to drive is crunching his oats in the stall, and the brightest string of silver bells hangs ready for tomorrow's sleigh-ride. I guess they'll be ready to go home. They will not shed many tears at leaving this wretched place. How they must have suffered! And how happy I am that I have been spared to restore them to the old home.

Nº 8. SONG, Mr. GRANT.

Allegretto.

p *cresc.*

f

Is this a dream? And
Can a - ny bliss with
They are not lost though

mf marcato

shall I wake To know my home is
mine com - pare? Can a - - ny heart be
from my sight My dear be - lov - ed

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegretto.' The piano accompaniment starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The voice enters with a forte (*f*) dynamic. The piano accompaniment features a prominent left-hand bass line and a right-hand melody. The lyrics are written below the voice staff. The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the third and fourth lines. The third system contains the fifth and sixth lines. The piano accompaniment includes various markings such as *mf* and *marcato* to indicate changes in dynamics and tempo. The score ends with a double bar line.

far a - way? Ah! would I then this
 glad as mine? Can a - ny words my
 yet re - main. Through clouds of grief Heaven's

life for - sake, And sleep for aye,
 joy de - clare, My thoughts de - fine,
 bles - sed light Has shone a - gain,

Grace notes last verse.

And sleep for aye.
 My thoughts de - fine?
 Has shone a - gain.

1.st & 2.^d D.S.

1.st & 2.^d D.S.

f *basso marcato*

3.^d

dim. al Fine

[*The children are heard laughing. Mr. Grant looks off R.*] What does this mean? Happy children—and Mary—and—yes, that must be my little Nell. Yes, yes it is she, and she looks so happy and is dressed like a rich man's daughter. They are spreading lunch, and Mary is emptying basket after basket of dainties. They must be having a surprise party. I'll give them a still greater surprise. (*about to go R. Music begins next number, p.*) Ah some one is coming.

[*He retires up, and EMMA enters R, and closes door, without perceiving him. She sings first verse of next number, hides thimble behind picture at L, and is about to give the signal for others to enter when she perceives Mr. GRANT.*]

EMMA, (*startled.*) Oh, I didn't know anyone was here. I'll call Mrs. Grant. [*Starts R, but Mr. GRANT is between her and the door.*]

Mr. G. Don't be frightened, my girl. Don't you know me?

EMMA, (*timidly.*) Oh, no sir. Please let me call Mrs. Grant.

Mr. G. Not just yet. Come now, look again. Are you very sure you don't know me? (*EMMA shakes her head.*) Why Emma, I knew you when you were only a little wee child, and you weren't afraid of me then. I'm ——

CHILDREN, (*outside.*) Ready? ready?

Mr. G. (*to EMMA.*) No, no; tell them no!

EMMA, (*raising her voice.*) No, not ready.

(*To Mr. GRANT.*) Now please tell me who you are.

Mr. G. I am Mr. Grant, Nellie's papa.

EMMA. Oh, my! oh, what fun!

Mr. G. Sh! don't let them hear you.

EMMA, (*restraining herself.*) Oh, Mr. Grant——

CHILDREN, (*outside.*) Ready? ready?

EMMA, (*frantically.*) No, no, not ready!

(*In lower tone, to Mr. Grant.*) Oh, Mr. Grant, you've come just in the nick of time.

Mr. G. Why, what's happened?

EMMA. Why don't you see, everything is just like a story. We've come to give little Nell a surprise party, and we've brought lots of baskets full of goodies, and such a lovely dress, and a lot of beautiful flowers, and we've chosen her Queen of Wonderland, and——

CHILDREN, (*outside.*) Ready? ready? Come, hurry up!

EMMA, (*going to door, R, and opening it.*) No, I'm not ready. I'm trying to find a nice place. Now please do stop bothering me. [*She returns*

to Mr. GRANT, and continues excitedly.] And, don't you think, just as soon as she was chosen Queen, she wished her papa might come from Wonderland to take care of her mama and herself—and, oh, Mr. Grant, you've come—and your rich aren't you?

Mr. G. Yes, yes, very rich.

EMMA. And we've got a lot of goodies to eat; and its better'n Cinderella and Aladdin's Lamp and the Forty Thieves all in a breath. [Skips around stage frantic with delight.]

Mr. G. But, Emma, now that you've come to hide the thimble, I want you to hide me, and let them find me.

EMMA. Oh, glorious! But you're so big! Where can you hide?

Mr. G. [Looks about and finally gets under table R.] Here, this'll do. Now cover me well.

EMMA. Oh, sir, I can't cover you up. [Tries to stretch the spread over him.] They'll see you right off.

CHILDREN (outside.) Ready? ready?

EMMA. (going R and speaking as before while Mr. G. gets from under table tipping it over.) No, no, not quite yet.

Mr. G. (after restoring table, sees closet at L.) What's this? A cupboard. This'll do finely. Now, Emma hide me well. (He enters closet, EMMA closes door.

Music, next number, D.C.)

EMMA. Ready. [Enter CHORUS of SURPRISEES, R.]

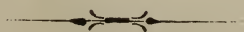
During the pause on p. 33. the following dialogue takes place:

NELL (excitedly.) Why, that sounds like my papa singing. Say, Edgar, you open the door and see who's there.

EDGAR (hanging back.) Oh, I don't care about looking into dark closets. I aint afraid, of course, but—I don't feel like it—my head aches!

EMMA. Oh, Nellie, its all right. Look here, (Runs to closet and opens it.)

NELL (rushing into her father's arms) Oh, papa, papa dear. (Kisses him.) Come, come to mama. (Drags him off R.) [CHORUS now sing "How surprising &c.]"



Nos. 9 & 10. AIR & DUETT.

Tempo di Valse.

mf

EMMA (entering from R) I will hide it, hide the thim - ble, And to
 CHORUS (" ") Now we'll find it, find the thim - ble, We will

ff *first time, p.*
mf

find it they will try, they will try, And on tip - toe, light and
 seek it high and low, high and low, And on tip - toe, light and

nim - ble, They will hunt it low and high. — See this
 nim - ble, Searching gai - ly we will 'go. — We will

pic-ture, ah, here right be-hind it, right be-hind it, right be-
look with sharp eyes 'till we find it, 'till we find it, 'till we

hind it, I will put it where they'll nev-er find it, nev-er
find it, We will look with sharp eyes till we find it, till we

find it, low or high. _____
find it, high or low. _____

D.C.

f

Mr. GRANT, (in cupboard)

Look _____ in the

mf

[Children much fright-

cup - board — and you'll find a great prize. — Sweet —

- ended at the voice.]

— mother Hub - bard, — use your dear little eyes —

Oh! oh, I shall smoth - er in this closet a -

lone — Give, oh you dear lit - tle moth - er your

dog this bone.

Pause. **f** *marcato.*

CHORUS. (gathering around Emma,)

How sur - pris - ing,

how sur - pris - ing, You should hide him as you did, as you

did, and a thim-ble of such size, in That small cup-board

should be hid! ——— Oh how jol-ly it is that she found him,

that she found him, that she found him! And oh how she did

throw her arms 'round him, When she found him, snug-ly hid! ———

f Lit-tle Nell has found her pa - pa, tra la la! *cresc.* *ff*

ff *cresc.* *ff* 8.....

8..... *loco*

mp

Enter Mr. and

This system contains three staves. The top staff is a vocal line with a whole note rest followed by a half note. The middle staff is a vocal line with a whole note rest followed by a half note. The bottom staff is a piano accompaniment line with a whole note rest followed by a half note. The tempo is marked *loco* and the dynamic is *mp*.

Mrs. GRANT and NELL, R.

cresc. *mf* *f*

This system contains three staves. The top staff is a vocal line with a whole note rest followed by a half note. The middle staff is a vocal line with a whole note rest followed by a half note. The bottom staff is a piano accompaniment line with a whole note rest followed by a half note. The tempo is marked *cresc.* and the dynamics are *mf* and *f*.

Mrs. GRANT.

1. With *Mr. GRANT.*

2. For

This system contains three staves. The top staff is a vocal line with a whole note rest followed by a half note. The middle staff is a vocal line with a whole note rest followed by a half note. The bottom staff is a piano accompaniment line with a whole note rest followed by a half note. The tempo is marked *Mrs. GRANT.* and the dynamics are *1. With Mr. GRANT.* and *2. For*.

grateful hearts we raise the voice in song. While joy un -
 getting that through trials we have passed, Unmind - ful

speaka - ble de - lights us, On this, the day we have a -
 that the storm was o'er us, We'll on - ly think of joy, for

wait - ed long, The hap - py day that re - u - nites
 we, at last, Have naught but sun - ny days be - fore

us. What

us. What

The first system of the musical score consists of three staves. The top two staves are vocal parts, each with the lyrics "us." and "What" respectively. The bottom staff is a grand staff for piano accompaniment, featuring a treble and bass clef with various chords and melodic lines. The key signature has two sharps (F# and C#), and the time signature is 4/4.

joy un - to our hearts has come!

joy un - to our hearts has come!

The second system of the musical score consists of three staves. The top two staves are vocal parts, each with the lyrics "joy un - to our hearts has come!". The bottom staff is a grand staff for piano accompaniment, featuring a treble and bass clef with various chords and melodic lines. The key signature has two sharps (F# and C#), and the time signature is 4/4.

A - gain to - geth-er, and at

A - gain to - geth-er, and at

The third system of the musical score consists of three staves. The top two staves are vocal parts, each with the lyrics "A - gain to - geth-er, and at". The bottom staff is a grand staff for piano accompaniment, featuring a treble and bass clef with various chords and melodic lines. The key signature has two sharps (F# and C#), and the time signature is 4/4.

42

home. home, a-gain to-geth-er and at home, home, a-gain to-geth-er and at home, home, a-gain to-geth-er, and at home!

mp *pp* *p*

[Mrs. GRANT sits at table, R.—Mr. G. is by her side.]

ANNIE (to Edgar.) Say, Edgar, is your head most done aching?

EDGAR. Yes, pretty near.

ANNIE. Well, wont you ask Mr. Grant to tell us where he's been, and how he got back?

EDGAR. Oh, it's easy enough to know. He's been spending his time pleasantly on some desert island, or scalping New Zealanders, or something like that. But I'll ask him.—(To Mr. Grant.)—Mr. Grant. Please, sir, wont you tell us about the time you've been away? We all would like to hear!

NELL. Yes, Papa, do tell!

Mr. G. Happy, happy children! So you want my story of adventure. Some of the scenes that are present in my memory are very grand, and some are terrible. But ah, how vividly they come back to me!

No 11. SONG. Mr. GRANT.

Allegretto.

The piano introduction is in 2/4 time, marked *mf*. It features a treble and bass staff. The treble staff begins with a half note chord (F4, A4) followed by a series of eighth and sixteenth notes. The bass staff plays a steady eighth-note accompaniment.

mf

I see the no-ble ship both staunch and true That bore us
 I see a ti-ny bark 'mid wind and wave; I see a
 I see a ship in sight 'tis com-ing near! My sig-nal

The first system of the song includes the vocal melody and piano accompaniment. The piano part continues with a consistent eighth-note pattern in the bass and chords in the treble.

from the port with well-trim-m'd spars; I see the waste of waters
 tree-trimmed isle, a wel-come shore; I live a-gain the long, long
 of dis-tress is seen and known! I shall a-gain behold my

The second system continues the vocal melody and piano accompaniment. The piano part maintains its rhythmic accompaniment throughout the system.

cold and blue; I hear the mer-ry song of faith-ful
 monthsthat gave No promise that I'd see my home once
 home so dear And clasp a-gain its treas - ures for my

tars; I see the lu - rid light that
 more; I toil a - gain a-mong the
 own. I bring them now much wealth our

piu mosso

sprang athwart The no - - ble ship with tongues of
 caves and sands, Where gems of wealth and price - less
 home to bless For pow - - er - ty has done its

cresc.

leap-ing fire; I see the fran-tic crowd that
 gold I found, Which treas-ures seemed but brought from
 ill work here. Ill shield them now from want and

ff

rush-ing start For res-cue as the hun-gry flames leap
 oth-er lands To clank the chains by which my life was
 dire dis-tress, And spend my

1st

high-er. life their brightened lot to cheer.
 bound.

ritard 2^d

dim. *mf* *ritard* *a tempo cres. ff*

2.

EDGAR (to ANNIE.) There, I knew it was so. That's the way I'll do when I'm a man. [A heavy step and rough knock are heard.]

Mrs. G. I declare, that must be Mr. Gried.

Mr. G. Let me get out of sight a moment, then. (*Retires up, L.*)

[Mrs. G. opens door, C. Enter Mr. GRIED]

Mr. G. (*blustering*) Ah! Giving a party? And your child—your poor little Nell,—decked out like the daughter of a millionaire! Doesn't she look gay in her fine clothes? Invited the children from the best families, eh? Trying to keep up in the world, eh? People who haven't got any money don't give grand parties like this. I've called to say that I shall require the rent in advance after this. If you haven't the money handy, you can send to the *father who is away*.

Mr. GRANT, (*coming forward*.) The father who was away has returned, and will forthwith assume the care of his wife and child. This dismal place shall be vacated at once.

Mr. GRIED (*much disturbed, obsequiously*.) Why, bless me! My old friend, Henry Grant! When did you get back? How fortunate that you have returned to save your wife and child from absolute poverty.

Mr. GRANT. Or, rather, to rescue them from the clutches of an ungrateful, hard-hearted wretch. Perhaps you have forgotten that it was I who befriended you when you were penniless; that, after a time, I made you my confidential clerk; and perhaps you have *also* forgotten that when, I found it necessary to go abroad I left you in charge of my affairs.

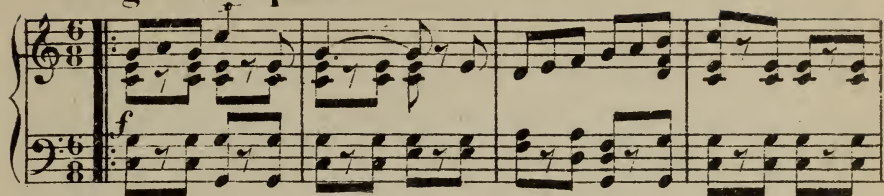
Mr. GRIED. Oh sir, I have attended to everything most faithfully; I have indeed, sir.

Mr. GRANT. Certainly; it is quite evident that, when our ship was burned, and I was not heard from, you attended to matters most faithfully, and in a way which I assure you, I shall proceed to investigate. But this is neither the time nor place to discuss this matter. Let this happy hour be filled with bright and joyful thoughts. Let us all join in a chorus of rejoicing and then let the children go on with their games.

Mr. GRIED. Ye-e-es, I feel just like singing. I'm so happy. (*very feebly*) (*aside*) Oh, my accounts!



Nº 12. CHORUS & SOLOS.

Allegro con spirito.*TUTTI.*

1. Now let us join and sing Our happi-est, mer-ri-est song;
 2. Of hap py hearts we'll sing. Let each its sto ry tell.

Loud let our voic-es ring. And joyful the notes pro-long. Oh,
 Gay est our song shall ring, While singing of lit tle Nell. Oh,

what shall our chor-us be? hurrah! Oh, what shall our chor-us be? The
 what shall, &c

merri - est song we know, hurrah, shall our chorus be. be.

1 *D.C.* 2

1 *D.C.* 8 2

Allegretto.

p Two children take Mr. Gried by the hand and lead him to chair which

two others place in center of stage. He seems quite weak. *cresc.*

Mr. GRIED.

Allegro non troppo vivace.

mf

Oh, oh, oh, — I don't

see _____ What's the mat - ter with

me! _____ I _____ can't help think - ing

I _____ must be sink - ing, What can this strange feeling

be? _____ Where, oh where can I

ff *mf*

cresc. *ff* *mf*

go? ——— What re - treat ——— do I

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes A4 and B4, and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

know? ——— Where one who's ail - ing,

The second system of the musical score, measures 5-8. The vocal line continues with a half note G4, a quarter rest, eighth notes A4 and B4, and a quarter rest. The piano accompaniment continues with the same eighth-note pattern, with some harmonic changes in the right hand.

ad lib.
May — a-void fail - ing, And not get down very low, low,

The third system of the musical score, measures 9-12. The vocal line includes the instruction "ad lib." above the final measure. The lyrics are "May — a-void fail - ing, And not get down very low, low,". The piano accompaniment continues with the eighth-note pattern, with some changes in the right hand.

low. ———

The fourth system of the musical score, measures 13-16. The vocal line begins with a half note G4, followed by a quarter rest, eighth notes A4 and B4, and a quarter rest. The piano accompaniment continues with the eighth-note pattern, with some changes in the right hand.

ALICE. (to Mr. Gried.)

I'll tell you one who cures ____

All such sick - ness as yours.

Old ____ Docter Hon - or, At ____ Du-ty's cor - ner,

Just the right treat - ment en - sures! ____

CHORUS.

f Go, go, go Mis-ter Gried!

Take the do - ses you need;

Then, with his lance, sir, Your bad fi - nance, sir,

He'll give the requisite bleed, bleed, bleed.

Allegretto.

p Two children take

Tempo primo. f

Mr. Gried and lead him out C. During all this he seems unwilling to be led.

TUTTI.

Why should this par - ty wait? For swift the glad hour flies.

Come, let us cel - e - brate The rest of this grand sur - prise. Oh,

what shall our chorus be? hurrah! Oh, what shall our chorus be? The

cresc. *ff*
merri-est song we know, hurrah! shall our chor-us be

fff
Shall our chor-us be Hur-rah!

NELL. Come, now, what shall we play?

EMMA. But you haven't found the thimble I hid, yet!

ALICE. Yes, yes! let's find that! Perhaps we'll find another as large as Mr. Grant. *[All hunt for thimble, singing to music of last part of N^o 9.]*

Now we'll find it, find the thimble,
We will seek it high and low,
And on tiptoe, light and nimble,
Searching gaily we will go.
We will look with sharp eyes 'till we find it,
'Till we find it, high or low.

[One of the girls finds the thimble and brings it to centre, holding it so that all can see.]

ALL(*pouting*.) She has found it, found the thimble!

Tra, la, la!

NELL. Come, mama, can't you tell us something real nice to play?

Mrs. G. Well, perhaps I can. There is,—let me see,—“blind man's buff,”—and—“spin the cover” and—

Mr. G. But wait a minute. I know a nice new game that'll please you. It's just the jolliest game!

ALL. Oh, what is it?

[Music plays Nell's first song, N^o 1., very softly, during the following dialogue.]

Mr. G. Well, I'll tell you. First, you know, you must all go and get your wraps and baskets, just as though you were going out for a walk. Now go and do so, and I'll tell you the rest.

*(All, except Mrs. G, go and put on outside garments.) (To Mrs. G.)—*Oh, you must be in the game, too, as well as I. *(He gets his hat and overcoat.)*

Mrs. G. Why, Henry, what an odd game. But you mustn't have the children get too heated. *(She gets her outside garments.)*

NELL, *(after all have on wraps.)* Now, papa, what next?

Mr. G. I'll explain as we go on. Three years ago, there lived in a lovely home not far from here, a very happy family. One day, the father went away across the water, and did not come back 'till this morning. Well, the first thing he did when he got here, was to go back to the old home, expecting to find his wife and child there; but he found that they had left their beautiful home, and were living in a poor little cottage. Well, the next thing he did, was to buy back the old home, and fix it up as it was before he left; and he didn't forget anything, not even the little pony his little girl used to love. And the long and the short of this new game of mine is, that that dear old home is waiting for—guess whom?—

*(Music ceases.)—*NELL, *(by her father's side.)* Oh, papa dear, tell us quick?

Mr. G. Why, Nellie, for you. It is waiting for you and mama and all these dear children.

Mrs. G. (affected) Oh, Henry, Henry!

Mr. G. Come, this isn't in the game. We must not wait. You must all be well wrapped up, for it's cold outside.

NELL. Oh, papa, I'm so glad, so glad! I know you've come from Wonderland! It's so like a fairy story!

EDGAR. (to Mrs. G.) We're not going away without the lunch, are we?

Mr. G. (overhearing) Oh, I'll take care of that. While you are enjoying yourself, Katie and Bridget shall come over with large baskets, and you shall eat your lunch at the old home. Oh, children, we'll have a glorious house-warming, and we'll have another game of "Hunt the thimble," in little Nell's own home!

NO 13. FINALE.

Tempo di Marcia.

Piano introduction in 2/4 time, marked *f* and *mf*. The music consists of a series of chords and single notes in the right and left hands.

Mr. GRANT.

Vocal line for Mr. Grant, marked *f*. The melody is in 2/4 time, starting with a quarter note and a half note.

Back to the dear old home again, With cheerful hearts we go.

Mrs. GRANT, NELL & CHORUS.

Vocal line for Mrs. Grant, Nell, and the Chorus, marked *f*. The melody is in 2/4 time, starting with a quarter note and a half note.

Back to the dear old home again, With cheerful hearts we go.

Piano accompaniment for the first vocal line, marked *f*. The music consists of a series of chords and single notes in the right and left hands.

Vocal line for the second vocal line, marked *f*. The melody is in 2/4 time, starting with a quarter note and a half note.

Thrice welcome is good for - tune when Our hearts are deep in

Vocal line for the third vocal line, marked *f*. The melody is in 2/4 time, starting with a quarter note and a half note.

Thrice welcome is good for - tune when Our hearts are deep in

Piano accompaniment for the second vocal line, marked *f*. The music consists of a series of chords and single notes in the right and left hands.

cresc. ***ff***

woe, Our hearts are deep in woe.

cresc. ***ff*** *Mrs. GRANT. Solo.*

woe, Our hearts are deep in woe. The lost return'd,

cresc. ***ff***

mf *cresc.* - -

Re-joyce, for

mf *cresc.* - -

sweet friendship prov'd, a fu-ture bright to come.

NELL & CHORUS: Re-joyce, for

cresc. - -

ff

Heav'n's richest gifts and most be-lov'd Are ad-ded to this

ff

Heav'n's richest gifts and most be-lov'd Are ad-ded to this

Heav'n's richest gifts, &c.

ff

dim.
home, Are added to this home.

dim.
home, Are added to this home. *Mrs. GRANT. Solo.* Back to the dear old

dim.

Slower. *f*
Back to the dear old home.

*ALL. Slower. *f**
home a-gain, Back to the dear old home. (*♩. = ♩.*)

*slower. *f**

(Children run off C, and Mr. & Mrs. Grant follow, while curtain drops.)

FINE.

FOR CONCERT OR PARLOR USE.

BY C. A. WHITE.

WALTZ SONGS.

A Bird from o'er the Sea. Soprano in F, contralto in Eb ..	75
My Angel Bird. Soprano in F.....	60
Song of the Whippoorwill. Soprano in D, contralto in Bb ..	75
When 't is Moonlight. Soprano in Bb, contralto in G	60
When the Leaves begin to Turn. Soprano in Bb, contralto in G	75
When 't is Starlight. Soprano in B, alto in G.....	50
Was it True? C. Melody by Lamothe.....	60
The Huntsman's Horn. Soprano in Eb, alto in Db	65
When the Leaves begin to Fall. Soprano in G, alto in F	75
Merman's Song. Soprano.....	60
When the Blue Birds Build Again. Soprano in G, contralto in Eb.....	75
The Roses have Bloomed and Faded. Soprano	60
Birds in Dreamland Sleep. Soprano in G, contralto in Eb	75
Sweet to the Milkmaid the Ploughboy Sang. Soprano or contralto.....	75
Love 's a Rose. Song.....	40
Come buy my Flowers. Soprano and alto.....	75
My Queen, or Love is the Joy of Springtime	50

SONGS.

Marguerite. Soprano in F, mezzo-soprano in Eb	60
Evangeline. Soprano in Bb, contralto in G.....	60
Come and Kiss Me, Katie Darling. Soprano and contralto.....	40
I 'll take you back again, Mavourneen. Soprano and contralto	40
Poor Little Johnny. Soprano and contralto	40
I 've called you back again, Kathleen. Soprano and contralto	40
Zara, the Gypsy. Soprano in Eb, contralto in C.....	40
Jeannie, the Wild Flower of the Lea. Song and chorus.....	35
Sainted Mother, or The Outcast.....	35
I alone the Cross must bear.....	40
Hesitation. Ballad	40
Would you leave your Home, Robin? Ballad	40
Little Chick-a-dee-dee. Bird song. Soprano and alto	35
She did n't know what to say. Ballad.....	35
Happy as a Bird. Ballad.....	35
No Tongue can Tell. Tenor song.....	50
Naught but a Dream. Duett: soprano and tenor	40
My Heart is like a Wounded Doe. Tenor song	40
Why does Mother stay so long? Song and chorus.....	40

BASS SONGS.

I 've gathered them in	40
Old Ocean, Pound.....	40
The Old Miser. Bass or contralto.....	40
The Old Turnkey.....	50
The Sea King.....	40
The Wreck. Bass, baritone, or contralto	40

DUETTS.

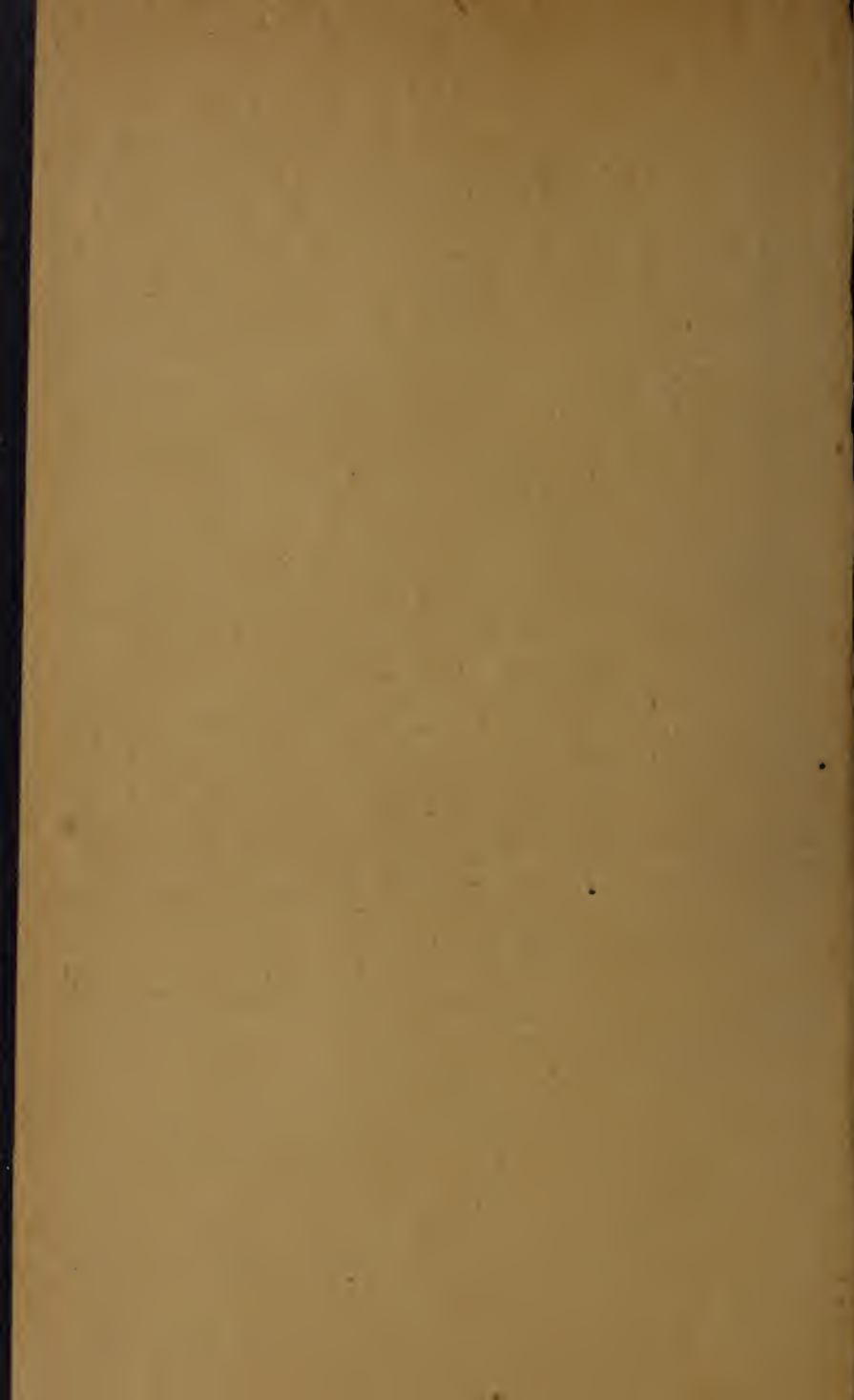
Love shall Guide Thee. Soprano and alto	1 00
Only Thee. Soprano and tenor.....	60
Trusting. Soprano and tenor	50
Reconciliation. Soprano and contralto or tenor and bass	50
Come where the Rosebuds sleep. Soprano and contralto in F.....	60
Where are the Friends of Childhood's Days? Tenor and bass.....	50
Only a Message from Home. Solo, duett, and chorus	50
Come, Merry Birds of Spring. Soprano and contralto in Eb.....	40
The Lost Ship. Tenor and bass	50
The Cup of Woe. Tenor and Bass in Eb.....	60

NEW QUARTETTES.

A Sailor's Life for Me. Mixed and male voices	65
Be Happy Tonight, Good Neighbors. Mixed and male voices	50
Come where the Wild Flowers bloom. Mixed and male voices	40
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